The Theosophical FORUM

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The question of reviving Dues will be raised.

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For the Executive Committee:

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"A New Pamphlet on Karma."

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THE THEOSOPHICAL

FORUM

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OBEDIENCE.

One question asked of me repeatedly is: How shall I find the Masters?

To this question, there is but one answer: Obedience; yet, when I make it, more often I am met with doubtful glances and sad shakings of the head. Nevertheless, though such a dark saying to many, it is the only answer I can give—as all who know the Masters testify. Implicit, unwavering obedience, unfaltering, undying devotion. As I write these words, so full of inspiring hope and courage to the disciple, I hear the clamour of your thoughts: What is this but a return to the superstitions of olden times? What difference between this and the Roman Catholic Church? Would you have us surrender our minds and our wills?—we who have been told to stand alone, to accept nothing upon faith, to make our own decision always!

Yes; in the face of your clamour, I repeat my words. And moreover I answer you, paradoxical as it may seem, that between what you say and what I say, there lies no contradiction whatever. Further than that, what I say contains what you say, in its truest, completest sense. And this paradox is one of the first things you must learn, in order to approach the Masters.

To be practical and explicit, I will show you the beginning. The first step you have been learning—H. P. B. tried to teach you that—Isolation: Stand Alone, Think for yourself, Take no man's word, nor oath, Know only that which you yourself have knowledge of, which you yourself have tried and tested. Clumsily, indistinctly, you still have grasped the underlying truth of these words. Now consider the other side—Obedience. Do not try just yet to reconcile these two states of mind. Merely postulate to yourself: They are in duality one; later I will understand why and how. Meanwhile, to put aside apparent contradictions, and to experiment thoroughly with this next step, are my means of reaching full comprehension of my subject. Surely any teacher may ask so much of a pupil without appearing to assume unduly, or to demand too great surrender? And, as your teacher, for the time being, I do ask just this in your mental attitude. If I mislead you by any chance or error, or duplicity on my part, you yourself will soon be able to detect and expose me by means of the very knowedge I will impart.

We will try Obedience, then; step number two. Do not wait until you can obey well; if you do, you will never begin. But begin now, this minute, in just the state of mind and body and life that you are in. "Any obedience is better than none"—you will then ask me—What shall I obey? I answer: All your duties are obediences. Your duties, small and great, are the Master's biddings. Consider them so, and they will be so. Believe me, until you learn to obey these biddings of His, you will have no others. "To do what He bids, is to obey Him; and to obey Him, is to approach Him. Every act of obedience is an approach, an approach to Him who is not far off, though He seems so, but close behind this visible screen of things, which hides Him from us. You have to seek His face; obedience is the only way of seeing Him."

Perhaps you will ask: Wherein is this different from Christianity, from the teachings of the churches in all ages, from the practise of holy men of all times? Who ever said it was different? When ever did Theosophy claim to stand alone? Has it not from the beginning insisted on the oneness and sameness of all true religious teaching, placing in our hands an explanation of them, and

giving to them, as to life itself, a meaning and a purpose otherwise lacking? The churches have bidden men assume this attitude towards God, but the philosopher revolts from such a lowering of the Absolute, the individualising and materialising of the Universal Spirit. Priests have often occupied such a position, in the minds of their followers. But here the relationship was essentially an exterior, not an interior one, founded upon circumstance and convention, not upon fact; and, however excellent and useful of itself, not the reality, but a foreshadowing, and reaching out for the truth.

Thus the beginning lies in a general obedience, which each one must make specific and particular, by his attitude of mind and the completeness of his attention. Let me illustrate: Some one calls to see you, whom you do not care for, interrupting your work or your leisure; say to yourself: The Master may have sent this one to me; *I will act as if he had.* Perhaps there is something I am to say to him, or something I can do. Trials, vexations, anxieties, arise in your business, in your household; say to yourself: The Master stands watching, to see if I have gained in patience, in courage, in sympathy, since yesterday. Do you discern my meaning here? Do you perceive, further, that at first you are obedient to *your own ideal of the Master,* and *your own highest conceptions of duty and selflessness?* In other words, you are obedient to yourself? *No Man,* no outside power, constraining you? No forcing of your confidence, or your judgment in uncongenial channels? When the student first presents himself to the Master, which he does through his mind, in his desire to approach Him, the Master lays this first command of obedience on him, saying: "Obey *Thyself and thy highest ideal of duty.*" Now, as the student undertakes this, he learns through his obedience those things needful to bring him to the Master. For in actual fact, they cannot descend to our plane. We must rise to Theirs. And each obedience is an approach. Through this obedience, the student grows into the disciple, and the disciple knows his Master, at least in part. The man becomes a disciple through obedience to the laws of his own being. When he has learned these, he finds himself where he can see and speak with the Masters, who, through perfect obedience, have become the embodiment of Universal Law. Thus he finds that, having obeyed his Highest Self, he has obeyed the Master:

they are one. And, in obeying the Master, he realises that he obeys no man, yields his will, his life, to no other will or life; but having learnt through obedience to himself, that the Master expresses the highest he is, or can become,—the conserver, the executor, the agent of Universal Law, which is God,—therefore, knowing and seeing the Master at length as He is, he obeys His slightest indicated wish, His merest look or gesture, as he has learnt before to obey himself. And so he is in truth a disciple, a servant of the Masters, a child of God, and an inheritor of the Kingdom of Heaven. How wise the regulations of the Great Lodge!

If the Master should descend to the student's plane, and impose obedience upon him there, what should we have, but the old, old story of priestcraft, and the degradation and darkness that have too often followed it? If, on the other hand, obedience were not required, what would we have, but lawlessness, anarchy, selfishness, disbelief, despair and Death?

Isolation and Obedience, these are the pillars of discipleship. But obedience is what you need to learn, and through obedience you will find Him you seek. "Out of obedience and devotion arise an habitual faith which makes Him, though unseen, a part of all our life. He will guide us in a sure path, though it be a rough one; though shadows hang upon it, yet He will be with us."

18th February, 1903.

THE TIDE OF LIFE.

The following is an article written in 1887, and which appeared in two of the earlier numbers of "The Path," copiously annotated by H. P. Blavatsky. In the course of the last year, so many people, in various cities of the States, said to me, quite independently of each other, that it would be advisable to reprint it in the THEOSOPHICAL FORUM, that I now comply with their wishes.—EDITOR.

That the book of Genesis is not a homogeneous work, but is composed of several distinct and widely different books, becomes evident from a slight examination. The first thirty-four verses form the first and apparently the most ancient of these. This treatise contains a system of cosmogony closely resembling that of the Puranas and Upanishads. The origin of this ancient tract, and the causes which led to its incorporation with the Hebrew scriptures, we can only guess at. Its source may have been some venerable hieratic manuscript brought by Moses from the temple-libraries of Egypt, where it had lain for thousands of years, from the time when the colonists of Egypt left their early home in ancient India. Or it came, perhaps, from the Chaldæan Magians, the inheritors of the sacred Iranian lore, the younger sister of the wisdom-religion of the motherland of the Aryas. This much we know, that it contains a Divine Cosmogony, of evident Oriental character, and almost identical with the Archaic Sacred Teachings of the East.

This tract splits off like a flake from the story of Adam and Eve which, from its more vivid colour, has almost cast it into the shade, and a mere preface or pendant to which it has erroneously been considered to be. To make this separation more clearly apparent, a few of the lines of cleavage may be shown.[1] To begin with, we find two quite different and distinct accounts of the "Creation."

(1.) In the more ancient cosmogony, contained in the first thirty-four verses, the account of the formation of man is similar to, and parallel with, that of the animals.[2]

"The Elohim created man, male and female."

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1 The esoteric teaching accounts for it. The first chapter of Genesis, or the Elohistic version, does not treat of the creation

While the second and later account introduces the distinct and peculiar story of the creation of Adam from dust, and of Eve from Adam's rib. Besides this, earlier in the second account, we find that the formation of man as detailed in the first tract is entirely ignored by the words—

"There was not a man to till the ground."[3]

and this nine verses after it had been chronicled that "God created man."

(2.) In the more ancient tract, man and women are created together, and over them is pronounced the blessing—

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of man at all. It is what the Hindu Puranas call the *Primal* creation, while the second chapter is the *Secondary* creation or that of our globe of man. Adam Kadmon is no *man*, but the *protologos*, the collective Sephirothal Tree—the "Heavenly Man," the *vehicle* (or Vahan) used by En-Soph to manifest in the phenomenal world (see Sohar); and as the "male and female" Adam is the "Archetypal man" so the *animals* mentioned in the first chapter are the *sacred* animals, or the zodiacal signs, while "Light" refers to the angels so called.—H. P. BLAVATSKY.

2 *Vide supra*—"The great whale (v. 21) is the *Makara* of the Hindu Zodiac—translated very queerly as "Capricorn," whereas it is not even a "Crocodile," as "Makara" is translated, but a nondescript aquatic monster, the "Leviathan" in Hebrew symbolism, and the vehicle of Vishnu. Whoever may be right in the recent polemical quarrel on *Genesis* between Mr. Gladstone and Mr. Huxley, it is not Genesis that is guilty of the error imputed. The Elohistic portion of it is charged with the great zoological blunder of placing the evolution of the birds before the reptiles (*Vide—"Modern Science and Modern Thought," by Mr. S. Laing*), and Mr. Gladstone is twitted with supporting it. But one has but to read the Hebrew text to find that Verse 20 (Chap. 1) does speak of reptiles before the birds. And God said, "Let the waters bring forth abundantly the (*swimming and creeping*, not) moving creature that hath life, and fowl that may fly" etc. This ought to settle the quarrel and justify Genesis, for here we find it in a perfect zoological order—first the evolution of grass, then of larger vegetation, then of fish (or mollusks), reptiles, birds, etc., etc. Genesis is a purely symbolical and kabalistic volume. It can neither be understood nor appreciated, if judged on the mistranslations and misinterpretations of its Christian remodellers.—H. P. BLAVATSKY.

3 Because Adam is the Symbol of the first *terrestrial* MAN or Humanity.—H. P. BLAVATSKY.

"Be fruitful and multiply, and replenish the earth."

yet in the subsequent story of Adam and Eve, the absence of woman is marked by the words—

"It is not good that the man should be alone:"

and further on, in the story of Eden, the children of Eve are foretold with a curse and not with a blessing,

"I will greatly multiply thy sorrow and thy conception,"

for, in this story, while Adam and Eve remained unfallen they remained childless.

(3.) We read in the first account that—

"The Earth brought forth grass, herb yielding seed, and fruit tree."

This is ignored in the second account, when we read, twenty-four verses later,

"No plant of the field was yet in the earth."

Similarly, we have a second and distinct account of the formation of the animal kingdom; which, moreover, comes after the Seventh day "on which God rested from all his work which he had created and made."[4]

(4.) In the first account the order of creation is as follows:—

"Birds; beasts; man; woman;"

In the second, we find the order changed,

"Man; beasts; fowls; woman."

In the one case man is created to rule the beasts; in the other the beasts are created as companions for man.

(5.) In the first account all herbs and fruits are given to man unreservedly—

"I have given you *every* tree, in the which is the fruit of a tree yielding seed."

In the second we read—

"Of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it."

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4 *Genesis* being an eastern work, it has to be read in its own language. It is in full agreement, when understood, with the universal cosmogony and evolution of life as given in the Secret Doctrine of the Archaic Ages. The last word of Science is far from

(6.) All through the earlier cosmogony the Divine Creative Energy is called "Elohim;" thus in the first verse we read—

"Berashit bara Elohim."

In the story of Adam and Eve this title is replaced by another, "Jehovah" or "Yâvâ." In the English the difference is veiled by translating the former "God," though it is a plural form, while the latter becomes "the Lord God." In other parts of the Bible several other titles of Deity are introduced, "El," "Adon-ai," "El Shaddai."

(7.) The early cosmogony gives to man a Divine dignity from the first:—

"The Elohim created man in their own image; in the image of the Elohim created they him."

In the story of Adam and Eve this likeness to the Divine comes only after the forbidden fruit is eaten, when man has fallen; then it was that

"Jehovah said, The man is become as one of us."

These facts warrant us in considering this Divine cosmogony, contained in the first thirty-four verses of Genesis, separate and distinct from the less orderly and scientific, though more popular, story of Adam and Eve.

At the present time, when the apparent antagonism between modern evolutionary doctrines and the doctrine of the Adamic Creation is perplexing many, it may not be out of place to draw attention to this earlier and more scientific cosmogony, and to point out that not only is it perfectly in accordonce with the latest ascertained facts, but that it is probably "more scientific than the scientists," in that it recognised clearly the dual character of evolution, while modern thought manifests too great a tendency to onesidedness.

The doctrine of this first cosmogony of Genesis is that of the formation of the phenomenal universe by the expansive or emanative power of the great unmanifested Reality, or underlying Divine Vigor in virtue of which existence is possible. This unmanifested

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being uttered yet. Esoteric philosophy teaches that man was the first living being to appear on earth, all the animal world coming *after* him. This will be proclaimed absurdly *unscientific*. But see in *Lucifer*—"The Latest Romance of Science."—H. P. Blavatsky.

Reality has no name in the West, but it may be called with the Hindu Vedantins, *Parabrahm.* After a period of Cosmic rest called in the East *a Night of Brahma,* the Unmanifested, by its inherent expansive power, sends forth from itself a series of emanations.

The first emanation, the only Divine and eternal one, which is conceived as lasting even through the *Night of Brahma,* is the Logos. The second emanation is what was called by the cabalistic philosophers the "fifth essence," counting "fire," "air," "water," and "earth" as the other four. It may be termed "Spiritual Ether." From Ether proceeded the element called by the cabalists "fire"; from fire proceeded "air"; from air proceeded the element "water"; from water, "earth."

These fire—ether, fire, air, water, earth, are the five emanations which, in their various phases and combinations, make up the phenomenal universe, the Logos being considered Divine and subjective, or noumenal. From Earth sprang in order the vegetable and animal kingdoms, and finally Man.

The "elements", as understood in the above classification, are by no means to be confounded with the elements of modern chemistry; they are arrived at by an entirely different though equally scientific course of reasoning.

(*To be Continued.*)

THE HEART OF MUSIC.

Art works are persons. We like and dislike them for the same reasons that we like and dislike persons. They are beautiful, cheerful, inspiring, profound; or they are dry, stupid, tiresome, depressing. In a musical composition the rhythm, harmony and melody respectively give backbone, body and external beauty to the work, three fundamentally desirable elements in persons. The musical thought which the work as a whole reveals to us, is the spark of life, the soul, the inward reality which, in a person, makes possible—moreover makes necessary—his outward existence. And in proportion to this inward reason and will to live, and the perfection of its expression, will the art work be more or less artistically important, as a person is important according to the force of the spirit animating his thought and deed.

Thus we realize more and more clearly that a worthy composition is not something outside of life, to amuse us within life, but a more or less complete reflection of life itself.

It will readily be seen that a work may be very marked in its appeal to us through melody alone, or harmony, or rhythm alone, and yet be conspicuously wanting in the others, and therefore will fail to satisfy our whole nature; or, being remarkable in the technical treatment of all three, it may be merely a shell, and have no living musical thought whatsoever to express to us.

This "musical thought," this reality back of the mask of rhythmic, harmonic, melodic technic,—what is it? The list of already existing definitions and conjectures would be a long and conflicting one, ranging from mere form, through color, emotion, drama, philosophy, down to the latest discoveries in the world of psychology. Clearly, then, this reality is a bugbear, but one that has been growing in size and importance year by year. Circumstantial evidence would argue that it must resemble a Chameleon. We are more inclined to regard it as a sort of protean kangaroo in sheep's clothing, as hereinafter shown.

In literature, a sentence gives us something beyond its grammar and the sound of its words, namely, a meaning. In a musical composition, this meaning, beyond the rhythm, harmony and melody, may be called the *content* of the work,—that which fills and

animates the framework of notes, as spirit and purpose animate the body of a man. Yet the term content, convenient as it is to argue from, explains nothing. It is the sheep's clothing, beneath which we must look for the true wearer. It was inevitable, that content, in music, should become more and more important, once men found that music can be more than pleasing sound,—that it could, in fact, be the vehicle of an emotional and spiritual force of unlimited power. To watch the process of development, however, we must become enthusiastic geologists, and follow up the trail of our elusive bugbear,—*content*. We first discover, that he is a rather lively animal, with a habit of unceremoniously jumping over the horizon just as we have, with much pain, prepared a snug orchestral jungle (otherwise a classic symphony form) as his abode. Let us witness the performance of this feat. In its primary cultural stages, content may be mere design, an arrangement of notes, and lines of notes, which give the ear the same pleasure, that the eye is afforded by a piece of exquisite lace, a tapestry, or the symmetry of the petals of a flower. Such is much of Haydn and Mozart. Assuming that we lived a hundred years ago in European court circles, and had become accustomed to deriving this formal pleasure from music, imagine that we should suddenly be confronted with compositions which violated all the sacred canons of musical design. We could no longer find the accustomed nutriment in our musical diet, so for what, then, were we to look? Clearly the bugbear had taken one of his flying kangaroo leaps. Hunting him down, in other words, giving our sympathetic attention to the new works, we found that while formality of design was ignored, emotional expression was gained for art-music. Music was no longer merely lace and flowers; it was joy, sorrow, horror, exultation, passion,—it was Beethoven and Wagner. But emotion run wild and emotion controlled are very different things, and we then had, and still have, two species of bugbear, wild and domesticated. The first regards emotion, the state of feeling, itself as an end—and cares very little what end,—and the second regards the controlling and directing of the impulses born of emotion, as a source of power in life. The extremes are Caliban and Prospero, the first a slave to any momentary passion, the second an ardent subserver of natural law.

The men who introduced emotion into art-music—it had al-

ways existed in folk-music—were moral giants and, therefore, in Prospero's class. But many others, less great, took up the cue,—men who could feel and had the genius to express emotion, but not the control of emotion. This has led, in our own day, to a vast amount of music, remarkable in respect of emotional expression, by men, who are often spoken of as "imitating Wagner's faults, but not his greatness." They are genuine wonder workers and their music surpasses everything that has gone before, in iridescence, in chromatic tonal orgies, emotions *ad libitum,* pleasant and unpleasant. But they have no answer for him who looks on, appalled, and asks "whither"? The shoals and deeps of life have only an æsthetic value for them until perchance they find themselves wrecked and sinking, face to face with the struggle of life and death. Yet many of these heroic drifters have been great men, geniuses, who, in their fever to express themselves, have been most prolific in the invention of new means of expression, and have left an invaluable legacy to their successors. The moral fibre inextricably woven into the scheme of modern life, they have, however, denied to an art, whose rightful province is the whole panorama of life. They constantly deal with moral material, not seriously, formatively, but only as it is picturesque or romantic.

Such are the later romanticists and realists. They have taken no share in the work of forming human conditions, as did Beethoven and Wagner, but have merely represented with consummate skill the ragged, but ever appealing human conditions about them. One man might have been their Savanarola—Brahms—and in fact it took some time to find that behind the apparent austerity of his voice, there was no genuine prophecy or revelation for modern music. Not content with checking mere irrational emotionalism, Brahms denied his contemporaries, tacitly perhaps, their rightful promise of normal dramatic feeling, and reverted himself to a species of colossal formalism.

But neither the rainbow colored yet formless mists of emotionalism, nor the impressive, yet arid, valleys of latter day formalism can draw our gaze wholly from the gleaming peaks of an art that is life complete, form, color, emotion, thought, deed, knowledge of good and evil,—the whole life drama—the art of Beethoven and Wagner.

The essence of this art, the depicting of regenerative human conditions, is almost lost sight of in the modern rush for sensation. And still we can cry "Hurrah for the modern," for out of the restless fermentation will come a wine of rare vintage. But what will happen when a generation nourished on post-Wagner emotionalism (never a logical development from Wagner) shall be confronted by a music which shall neither be lacking in virility, color and dramatic power, nor revert to formalism, and yet which shall no longer confer the accustomed emotional intoxication? Undoubtedly in such a case, the whole *raison d' être* of music will at first appear to have vanished, the animating spirit to have fled. Clearly our bugbear will have taken another jump, and content must be sought elsewhere than in sensation.

To find it we must ask: "What is the final difference between the man, who accepts emotion as an end, and the one who places it where it belongs in relation to the other things of life, in order to shape life itself to a desired end?" Obviously one is drifting, while the other has his hand on the helm, guiding his ship to a definite port. And what does the second require to accomplish this, that does not concern the first? Simply—the Will to do it. So our bugbear, which has been masquerading for a while as emotion, the will to feel, at the last presents itself to us as the *will to do, to act.*

Thus *will to do, action,* becomes the content of music, dethroning rampant emotion and artificial formalism, both aspects of the lesser *will to feel,* while at the same time employing both form and emotion to its own ends. Thus the greater will, enabling us through our actions to approach the goal made plain to us by our aspirations, surveys the whole of life; at its utmost, feeling dominates but a part of that whole.

And since Jupiter is dethroned, how is this Prometheus to be recognised? Simply by looking within our everyday selves, and seeing if the music we hear awakens within us a state of feeling, or a state of action. In the end, our discussion has led us to no philosophical abstraction, but to something immediately familiar to each one of us in ourselves. Will to do, action, as Content, first makes its entrance into music felt by seizing upon the musical material, rhythm, melody, harmony, and waking it from some cherished, yet foredoomed dream, into a consciousness of real and intense

life. Music no longer sings prettily to us, nor carries us off into a world of careless dreams and pleasures, but exalts or depresses us in a manner impossible to describe, leaving us conscious of practical life, but heightening its meaning, reminding us of our heretofore unrealised power of shaping it as we will.

Were we not searching chiefly for pleasurable sensation through sound, Beethoven would often affect us in this manner. Intense emotion gives us oblivion to things we ought, but do not wish, to remember. On the other hand, will to do, which means readiness and power for action, shows us all things in our experience, dreams and realities, feelings and deeds, but at the same time gives us the power wherewithal to bring them into orderly arrangement. We need scarcely look farther to see why even the music-lover sometimes feels himself unequal to the task of braving a Beethoven symphony. It is not Lethe, but Life, with Life's responsibilities. And here, too, is readily explained the person who likes Wagner "in spots," viz.:—the emotional spots. Such a one, like Jack Horner, picks emotional plums out of the Wagner world pie, leaving the pie itself for grown up folks not dependent on sweets for happiness. The latter, while nowise scorning the delights of the former, look beyond and see the will in Wagner's works, slowly, but with irresistible power, building up the substance of ideal life and heroic deed.

In an actual musical art-work, the regions dominated by any of the different phases of content are not to be measured off and labelled. For they often overlap, or are superposed, one on the other. They are, however, none the less recognisable. If we would learn to distinguish them, to read musical revelation directly, the first step must be to banish, should we not have done so already, any such baleful belief as that music exists solely in order to give pleasurable sensation through sound. This might have been universally a tenable position at some period of human evolution, and is still the precarious stronghold of those, who insist on living in the past. The second step is to banish the belief, that music exists primarily to give any sensation through sound, pleasurable or painful. For we would still be demanding satisfaction for the same insatiable craving—to feel. The next thing is to banish the belief that music exists for any one particular thing or class of things,

and to realise that for every region of life, every height, breadth, depth, may exist music according.

If without prejudice as to what music should be, we allow it, as we hear it, to refer itself spontaneously to what our own life is, then only can it have freedom to speak out its full meaning to us. If it tells us one moment of the flowers in the fields, or of passions and dreams, in the next it may speak to us of the overthrow of decaying human beliefs, of the struggle of good and evil, of the goal of human aspirations.

A UNIVERSAL TRADITION.*

It is a well known fact that there exist many stories of the flood which at some remote period of antiquity was supposed to have overwhelmed the peoples of the earth and to have exterminated all but a chosen few who were forewarned and so enabled to escape. But probably few realise how nearly universal these accounts are, and how closely allied they are to each other in all important particulars.

Catlin, the great authority on the American Indians, says that each one of the one hundred and twenty tribes of Indians which he visited in North, Central and South America related distinct or vague traditions of such a calamity. Ellis in his "Polynesian Researches" gives many accounts of a flood which he collected from the natives of the great southern archipelago. It exists in several forms in Indian Literature, notably in the Mahabharata and the Bhagavata Purana, but the most complete account which we have, fuller even than that in the Bible, is from the 11th tablet of a series of twelve from the library of King Assurbanipal, a King of Nineveh, who lived about 660 B. C. It is copied from a much older writing, which is placed at from 17 to 20 centuries B. C., but which may be much older. Mr. George Smith, who made the first translation, says that the event itself should be placed about 30,000 B. C.

For purposes of comparison we append a synopsis of the 6th to the 9th Chapters of Genesis:

According to the Book of Genesis, as man multiplied on the earth, the whole race turned to evil, except the family of Noah. On account of the wickedness of man, the Lord determined to destroy th world by a flood, and gave command to Noah to build an ark, 300 cubits long, 50 cubits broad, and 30 cubits high. Into this ark Noah entered according to the command of the Lord, taking with him his family, and pairs of each animal. After seven days the Flood commenced in the 600th year of Noah, the 17th day of the second month, and after 150 days the ark rested upon the moun-

* Many of the facts and some of the text of this article are taken from a paper read by the late George Smith, before the Society of Biblical Archæology and which was printed in Vol. 11 of its Transactions.

tains of Ararat, on the 17th day of the 7th month. We are then told that after 40 days Noah opened the window of the ark and sent forth a raven which did not return. He then set forth a dove, which, finding no rest for the sole of her foot, returned to him. Seven days after he sent forth the dove a second time, and she returned to him with an olive leaf in her mouth. Again after 7 days, he sent forth the dove, which returned to him no more. The Flood was dried up in the 601st year, on the first day of the first month, and on the 27th day of the 2nd month, Noah removed from the ark and afterward built an altar and offered sacrifices.

The following translation of the 11th tablet of the Epic of Nimrod is by Professor Paul Haupt. As it is too long to quote in full, I have selected the portions which give the narrative and have left some biblical references in the margins. A little over one-third of the entire text is given.

Gen. 6. 17. Shurippak, a city thou knowest,—
On the banks of the Euphrates it lieth;
That city was full of violence, and the gods within it—
To make a flood their heart urged them, even the mighty gods.

* * * *

Gen. 6. 14. Man of Shurippak, son of Ubara-Tutu,
Pull down the house, and build a ship!
Leave goods, seek life!
Property forsake, and life preserve!

Gen. 6. 19. *vv.* 15. 16. Cause seed of life of every sort to go up into the ship!
The ship which thou shalt build,
Exact be its dimensions,
Equal be its breath and its length!
On the ocean launch it!

Gen. 6. 22; 7. 5. I understood, and said unto Ia my Lord:
"The command, my lord, which thou spakest thus,
I honour, I will do [it]!"

* * * *

On the fifth day I laid down the frame of it;
At its bulwarks (?) its sides were 140 cubits high;
The border of its top equaled 140 cubits (*i. e.* every way).
I laid down its form, I figured (*or* fashioned) it:
I constructed it in six stories,
Gen. 6. 16. Dividing it into seven compartments;
Its floors I divided into nine chambers each.
Water-pegs inside it I drove in (to stop leaks).
I chose a mast (*or* rudder-pole), and supplied what was necessary:
Gen. 6. 14. Six sars of bitumen I poured over the outside
Three sars of bitumen [I poured over] the inside.
While the basket-bearers were carrying three sars of oil aboard,
I reserved one sar of oil, which the libations (?) consumed;
Two sars of oil the shipmen stowed away.
For [the men's food] I slaughtered oxen;
I slew [small cattle] every day;
New wine, sesame wine, oil and grape wine,
The people [I gave to drink], like the water of a river.
A feast [I made], like New Year's Day. . . .
[Five lines].
[With all that I possessed I fr]eighted it;
With all that I had of silver I freighted it;
Gen. 7. 7, 8. With all that I had of gold I freighted it;
With all that I had of seed of life of every sort [I freighted it];
I put on board all my family and my clan;
Cattle of the field, wild beasts of the field, all

the craftsmen, I put on board.

Gen. 7. 4. A time Samas appointed (saying:—
"When the Lord of Storm at eventide causeth
the heavens to rain heavily,

Gen. 7. 1. Enter into the ship, and shut thy door!"
That time came:
The Lord of Storm at eventide caused the
heavens to rain heavily.
I dreaded the appearance of day;

Gen. 7. 16. I was afraid of beholding day:
I entered the ship and shut me my door.
For the steering of the ship, to Bezur-Bel the
shipman
The great vessel (deckhouse?) I handed over,
with its freight (*or* gear).

I Kings 18. 44. *sqq.* When the first light of dawn appeared,
There rose from the foundation of heaven a
black cloud:

* * * *

Gen. 7. 12, 17. During six days and nights
Wind, flood, storm, ever more fiercely
whelmed the land.
When the seventh day came, storm (and)
flood ceased the battle,

Gen. 8. 1. Wherein they had contended like a host:
The sea lulled, the blast fell, the flood ceased.
I looked for the people [*udma*], with a cry of
lamentation;

Gen. 7. 21. *sqq.* But all mankind had turned again to clay:
The tilled land was become like the waste.

Gen. 8. 6. I opened the window, and daylight fell upon
my cheeks;
Crouching I sit (and) weep;
Over my cheeks course my tears.

Gen. 8. 5. I looked at the quarters (of heaven), the
borders of the sea;
Toward the twelfth point rose the land.

To the country of Nizir the ship made way;
Gen. 8. 4. The mountain of the country of Nizir caught the ship, and suffered it not to stir.
One day, a second day, the mountain of Nizir, etc., (as before);
A third day, a fourth day, the mountain of Nizir, etc., as before);
Gen. 8. 6-12. A fifth, a sixth, the mountain of Nizir, etc., (as before).
But, when the seventh day was come,
I brought out a dove (and) let it go.
The dove went to and fro, but
Found no foothold (*lit,* standing-place), and returned.
Then I brought out a swallow (and) let it go.
The swallow went to and fro, but
Found no foothold, and returned.
Then I brought out a raven (and) let it go:
The raven went off, noticed the drying of the water, and
Gen. 8. 17, 20. Feeding, wading, croaking, returned not.
Then I brought out (everything) to the four winds, offered victims,
Made an offering of incense on the mountain top.

The dimensions of the vessel in the Inscription are unfortunately lost by a fracture which has broken off both numbers, the passage which is otherwise complete, shows that the dimensions were expressed in cubits as in the Biblical account, but while Genesis makes the ark 50 cubits broad and 30 cubits high, the Inscription states that the height and breadth were the same.

(*To be Continued.*)

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